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the groom performs *mūrta* to the bride. Later in the day the bride leaves her natal home and accompanies the groom to his home. Relatives of the groom who did not accompany him to the bride's house now perform *mūrta* to the bride.

When a marriage takes place, it is not only two persons who come together but two kin-groups. They come together through the acquisition of two common objects of interest. But before marriage the bride was only an object of common interest to her natal kin-group, and the groom to his natal kin-group.

When a marriage takes place, there is a change in the social personalities of the bride and groom. It gives them new rights and obligations. Some of this is symbolized in marriage ritual: for instance, the bride loses her rights in her natal *okka* and acquires them, instead, in her conjugal *okka*; she carries water from the groom's *okka's* well to his kitchen; and finally she carries manure to the groom's ancestral paddy-field.

Every *mangala* marks a change in the social personality of the subject: he moves from one position in the status system to another. On such an occasion the group concerned performs towards him a series of solidarity rites. The performance of these solidarity rites shows that the group concerned authorizes and approves of the change in the social personality of the subject. A casteman or relative who fails to attend the particular *mangala* is understood as not approving of it. Relations between him and those who attend become strained. He has effected a breach in the solidarity.

Like the sprinkling of rice, the giving of milk is a common ritual act in Coorg. At the naming ceremony of a child, the mother puts the infant into the cradle and says, 'Chengappa, get up to eat rice mixed with milk.' She smears the child's tongue with a little cream, using a gold coin to scoop the cream contained in a bowl.

A child is given solid food to eat six months after birth: and this food usually consists of cooked rice mixed with milk and sugar. On the second day after marriage, when the bride enters her conjugal home, her mother-in-law combs her hair and gives her rice mixed with milk to eat. The latter dish is considered a great delicacy.

Milk is used not only on good-sacred occasions but also on bad-sacred occasions. When an infant dies, a coconut-shell containing milk from its mother's breasts is placed over the grave; and if it is a few months old, rice mixed with milk is placed there instead.

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process of discovering the meaning of each one of the ritual acts gave us an idea of the ritual idiom of Coorgs.

Solidarity rites are performed on the subject of *mangala*, and each *mangala* marks a change in the subject's social personality. Thus the ear-boring *mangala* marked the attainment of adulthood by a youth. His social personality altered again at marriage as he then acquired new rights and duties.

A man who killed a panther or tiger in a hunt was entitled to *mangala* being performed. A man who had built a new house performed *mané* or house *mangala*, at which *mūrta* was performed to him.

Polé kaṇḍa mangala was performed to a girl some time after she had attained puberty. This corresponded to a boy's ear-boring *mangala*. Marriage is another *mangala* occasion for her and, formerly, *mangala* was performed to her in the fifth or seventh month of her first pregnancy. This marked the attainment of the status of a mother by her. Motherhood is a valued status, and a woman who gave birth to ten children, all of whom were alive, was the subject of a *mangala* ceremony known as *paitāṇḍek aḷapa*.

A child is ritually given a name on the eleventh day of birth, but this does not constitute a *mangala* as the child does not count socially till either the ear-boring or puberty *mangala* has been performed.

Mangala is confined to auspicious occasions, and this is the reason why the ritual disposal of a corpse does not assume the form of a *mangala*.

Mangala carries with it the approval of society. This is brought out clearly in certain cases. For instance, the marriage of a widow does not constitute a *mangala*, while the marriage of a widower does. This is because Coorgs, like Brahmins and other high castes, do not approve of the marriage of a widow. But in the case of Coorgs the disapproval is not sufficiently strong to prohibit altogether the marriage of a widow, as it is among the Brahmins.

When a man killed a panther, *mangala* was performed for him on the village green (*ūr mandu*), whereas it was performed for him on the *nāḍ* green if he killed a tiger. Killing a tiger is worthy of more honour than killing a panther.

When the youthful hero Kaiyandira Appayya killed the great fighter Chōndu and thus restored the prestige of Kaḍiyetnāḍ, the general approval with which Appayya's action was regarded expressed itself in a *mangala* being performed for him.